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The girls see that at home the mother has a cradle and is carrying a baby around. So they play mother sometimes with an Indian doll and cradle made by their mothers. The girls carry the cradles on their backs as their mothers do. And the boys pick up their little arrows and hunt birds just as if they were hunting deer. All the Indian children play just the way their parents live at home. The children build little brush homes. 857 867 868

In this domestic play no overt sexuality is involved. The simulation of the husband-wife relationship is confined to an imitation of the industrial pursuits of the adults. The absence of more direct sexual experimentation is to be explained, doubtless, by the fact that boys rarely continue to participate in this form of amusement after the age of six or seven. It is then that little boys become eager to join older male companions in hunts for small birds and mammals and to engage in play not considered appropriate for girls. This pleasure in manly affairs is strongly encouraged by the elders. From the exciting hunts, arrow games, and mimic battles of childhood the boy plunges into the rigors of his training period. Thus he is absorbed in masculine concerns and diverted from contacts with girls until the onset of physiological maturity again awakens him to an interest in them. 857 858 868 [867]

Besides playing in the brush houses built for daytime games, the boys sometimes construct beds in trees for "camping out" at night. 857 513

You find a forked branch in a tree right by your camp. It should not be too high; you want a place close to the ground. You can put cross-branches there and fix it up nicely. Then you can sleep there. The boys did it mostly. I used to do it. We did it in the summertime, just because we liked it, because we liked the fresh air.

For the grown man the hoop-and-pole ground, from which the women are barred, is a favorite retreat where things strictly masculine are discussed. To play the hoop-and-pole game, two men slide poles after a hoop; the object is to make the hoop fall upon the butt end of the pole. Pole and hoop are marked with incised bands, and, according to the relationship of these bands after the throw, a count is made. The game has definite ceremonial overtones. It is well for a man to be an expert player, for lively betting attends every contest. Boys are eager to learn this game: 526 [562] [525] 868 [857]

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526 868 857 It is dangerous to make the hoop and pole unless you know how. Not everyone can do it, though there are many who have the right. . . . . Suppose a man knows how to do it. He will be making hoop-and-pole sets for all the men. I am a little boy there, let us say, and he is very kind to me. So I beg him to make a set for us boys, a little one.

He goes ahead and does it, does it with his own ceremony in such a way that it will not harm me. He doesn't want it to harm the children with whom I play either, and so he makes it in a ceremonial way. I suppose he prays over it, but I never watch him. He makes a little one, just the same as the regular ones, only smaller. When he hands it to me, he says, "All right, now you can play with this."

[562] The men take their hoop-and-pole sets out where there is level ground and play there, far from the women. The women know about it and won't go over there. The children never go around the regular grounds either. Even when the men are not playing, the little boys do not go around there. When the little boys play at their hoop-and-pole game, the girls have to keep away.

When a man makes a set for little boys, he instructs them in the rules for counting and keeping score. The men like to watch the little boys playing. Many men will go over where the small boys are playing and stand in groups and watch. Some men count for each side, and all the boys stand there taking lessons. [525] When the men direct the boys in this game, they tell them it is a gambling game. They say, "If you get to be an expert in this, when you get to manhood you can win horses, weapons, everything."

868 526 857 As soon as the boy is provided with a bow and arrows he spends a great deal of time gaining accuracy in handling them. Arrow games are an effective means to this end, and the boy has a variety of them from which to choose. "You are there all day long. Sometimes you don't care to eat, you are so interested." [825] [411] The arrows used in play "are just common ones made with any feathers—bluebird feathers, flicker feathers, feathers from any kind of bird the size of a robin or larger. Some of them are well made; you can shoot big animals with them if you have a good bow. They put three feathers on the shaft."

The simplest form of arrow game is shooting for distance, the winner collecting the arrows of his outdistanced playmates. Shooting for accuracy takes a number of forms. In one game a boy shoots his arrow into a bank, and his companion shoots after him, trying to touch or "cross" the arrow of the first boy. Should he succeed, he takes both arrows, and the loser has to send an-

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other arrow into the bank as a target. When the one who is shooting misses, he must offer one of his arrows as the target. 868 526 857

The youngsters play their games shrewdly:

I have about five arrows and my bow. A boy of my age asks me to play. He has a bunch of arrows too. He is good at playing this arrow game. Of course he wants my arrows. "All right," I say, "how do you want to play?"

About fifty feet apart stand two banks with a hollow between. He says, "You have more arrows than I have; you shoot first. Shoot your arrow from that bank into the other bank." We decide who should shoot first. Maybe he shoots first and his arrow sticks in the bank over there. Then I shoot. I try to shoot so that my arrow crosses or touches his. Sometimes there is a dispute. He says, "It doesn't touch!" and I say, "It does!" We try to look between the arrows and get down under them to see if they touch. But pretty soon we settle it. When I cross or touch his arrow, I walk over there and take it. He shoots another arrow, and I shoot and get it again. I begin to stick my arrows in the ground.

I always use one arrow, my best arrow, to cross his. All arrows don't shoot well, and so I use my good arrow to get his arrows. Pretty soon I miss. So it is my turn to shoot into the bank and let him try for my arrows. I take the worst arrow I have, so if he gets it, I will not lose much.

The game keeps up until one fellow gets all the arrows or we get tired.

In another shooting contest the first arrow is shot in such a way that it will stick in the ground when it falls. This arrow can be won only when its feathers are touched by those of a second arrow.

Boys also shoot at a target of twisted grass. The one who hits the target throws it up and tries to pierce it with an arrow before it touches the ground. If he does this twice in succession, he earns the arrows that others have unsuccessfully shot at the target. Again there are a number of modifications of this particular game. One variant is to make a target of yucca or other material, leaving a central hole. The boys attempt to shoot their arrows through the hole. The one who first succeeds in doing so a specified number of times wins whatever has been bet. [525].

Another pastime is the "sliding arrow game." Here the arrow is slid by hand along the ground, point foremost, at any level place. The object is to touch the feathers of an arrow with the feathers of a second arrow which is slid after it. This game develops a steady hand and a good judgment of distance. 526

A game like blindman's buff is played with an arrow as the

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At the conclusion of the training period, some boys, to insure their competence in horsemanship, are brought to shamans who perform ceremonies for them originating in supernatural experiences with Bat; for the bat, because of its habit of clinging to objects, is associated with riding ability.

Sweat-bathing is utilized as an aid to fleetness: "Sometimes boys are put in a sweat lodge to make them good runners. They come out and run for about a mile; then they go in again if they wish. It makes them longwinded." In another account it is said that the young men emerge from the sweat lodge and run "while they are still warm." "If a man is training for running, he should keep away from women and should not drink or smoke." However, there is no ta[illegible] on the presence of women where youths are practicing running.

As the boy's training advances, the circle of those who are interested in his progress steadily enlarges.

I was a small boy, about nine years old, when I saw this. I remember it well. Many boys in my time saw what I'm going to tell you about. It was just before Geronimo's last war, about 1884 or 1885.

Old Man C. had an orphan boy. He was rearing and training that boy. He had taught him how to ride well. The boy was about fifteen or sixteen years old and was well trained as a warrior. He knew how to shoot an arrow, how to use a sling, how to shoot with guns. He was a good hunter; he could shoot deer. He was as good as the average man, though he was just a young boy.

One man had made tiswin [a weak beer made of maize]. C. went to a crowd of men who were drinking. He said, "I've got a boy. I am his uncle. The boy can ride any horse bareback without a rope on it."

"Well," one man said, "we all like to see things like that. We will bet you two big jars of tiswin. You get that boy; let him ride down that steep hill bareback."

In those days one jar of tiswin was worth a horse, and a horse was very hard to get. That much tiswin was worth a belt and cartridges, or a gun and belt. Guns were hard to get in those days too. So C. told the man, "Give your horse to him. Any side of the hill you want to have him ride is all right."

Nobody knew then that this boy was so well trained. C. had been out training him somewhere away from the rest of the people. The man took the bronco on the side of the hill, and the boy was called over there. The horse had a rope on but no saddle.

Just as soon as C. spoke, the boy would do what he said, whether it was dangerous or not. That boy rode the horse down the hill just like nothing! The horse pitched all around with him but could not shake him off. So C. got the tiswin, and he was drinking and got feeling good.

In those days the warriors never went without their guns. They always car-

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881
533 Another morning song purports to be a passage between a man and a woman who is endeavoring to hide her age so that she may have a good time:

[539]

They tell me you are old:
I, I don't think so.

Then there are the lines depicting the confusion of two young friends who cannot bring themselves to separate:

[539]

Woman from a far land,
Give me your moccasins that I may be going.
Man from a far land,
Give me your moccasins that I may be going.

At dawn those who have remained up all night disperse for a few hours of rest. There will be no morning ceremony to rouse them, for the puberty rite proper of the second day is not resumed until nightfall.

881
[574] *Events through the fourth night.*—During the morning and afternoon of the second day visiting, feasting, gambling, and
[525] sporadic social dancing take place. The girl has no special duties
[535] during the day, although she must be mindful of her general restrictions. If she becomes restless, she may be permitted to walk toward the hills or to join in the daytime social dancing for short intervals.

At dusk the events of the preceding evening are repeated without significant variation. The central fire is renewed, the masked dancers appear, the pubescent girl is led to the ceremonial structure, and later in the evening the same social dances, in identical order, are again performed.

In outline the third day and third night differ in no essential way from the second day and night. The activities of the fourth day, moreover, follow closely those of the second and third days.

But the fourth night of the ceremony departs in several important respects from what has gone before. The first events are the familiar ones. At dusk the masked dancers appear and repeat
[533] their performance. And, as before, when the masked-dancer dis-
[793] play is at its height, the singer leads the girl to the ceremonial

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756 is expected to cure snake sickness, a horse ceremony is used for
755 anyone thrown from a horse, and a deer rite is employed to bring
825 luck in the hunt. However, the horse shaman may feel that his ritual can do other things besides procuring new horses, finding lost ones, and healing those injured in mishaps with horses. The logic of some of these extensions is not always self-evident.

756 The medium through which supernatural power appears to a
778 person is always considered by him to be "alive" and capable of active communication with him. But this does not mean that only animate beings, in the ordinary sense of the word, are considered as possible sources of supernatural power. Any object or force of the external world is potentially animate for the candidate for supernatural power. Moreover, some object which is alive and communicative for one person need represent no such qualities for another:

[823] Some say that the earth talks to them. They get their ceremony from that. Some say the wind has life. Some say the mountains, like the San Andreas, have life. Anyone who gets power from it says, "That mountain talks to me." The old people tell stories that show that all things have life—trees, rocks, the wind, mountains. One believes that there is a cliff where the Mountain People stay and that they open the cliff and talk to him. I have heard old men say that trees, rocks, and mountains have life.

[827] An instance of the latitude permitted in such assertions is the
[787] case of a man who claimed to receive special knowledge from his own anal flatulence. This evidently acted more as a sign, comparable to muscular tremor and the dream, than as a true ceremony. Yet a number of informants have seen in this man's abil-
[525] ity a variety of supernatural power. At any rate he is alleged to have used it in games of chance.

In spite of such novel developments, the revelations of power tend to cluster about certain familiar animals, natural forces, plants, and supernaturals.

There is no definite arrangement of powers in order of efficacy. Power derived from "a little thing"—an insect, for instance—may prove to be of inestimable value. And, since the effectiveness of power depends so much upon the relations between the shaman and the source, the same kind of power—from lightning,

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231 789 726 777

hands, so that their horses will be strong and carry them through, and so that all in the party will have good luck.

231 525 541 789 [237]

Gambling is a serious enterprise, and horse-racing is one of its important forms:

A horse shaman performs a ceremony over race horses used for gambling. I have seen horses worked over like this. Horses which have been taken care of by a horse shaman in this way always have an eagle feather tied just where the tail bone leaves off. The owner of the horse usually gives the horse shaman something that has to do with a horse for his pay—a saddle, a blanket, a bridle, or something like that.

Anything fast, like the coyote, the fox, the wind, or clouds, should be used in songs to make a horse run fast.[33]

232 756 231

When a valuable horse is to be gelded or is injured or sick (though "if a horse has been witched, you can't cure it"), the owner is likely to consult a horse shaman.

T. . . . . knew the ceremony of the horse. He knew a lot about the sickness of this animal. I saw him castrate them. People brought the horses to him to castrate. He treated horses that couldn't pass water and some that were going blind too.

232 789 231

But often the owner, though he is not a horse shaman, injects some ceremonialism into his care of his horse:

If a horse can't pass water, we have a little ceremony for it. Take a rope, hit the horse on the back with it, and tie a knot in the rope. Do this four times. Say prayers meanwhile. Don't hit the horse hard enough to hurt it. Then trot the horse a few hundred yards and bring it back to the same position.

When a horse gets blind, they cut the vein leading down from the eye that's getting bad. The horse gets well then. This is done to sheep now too. I have done it to both. If a horse is sluggish, it is given a root called "black medicine" which is put in oats or mescal or something the horse likes.

We practice bloodletting on a horse which is lazy. Then we put turquoise on the cut.

231 789 [237]

Horses that are scary and jump sideways are fixed with eagle feathers. These are tied on the mane or to the bridle. Then the horse doesn't get scared. I did it like that at Whitetail myself.

[825 [237]

[33] The hummingbird is used as an aid in racing too: "Its feathers help in making a man or a horse speedy."

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421 are his own, and his wife may not dispose of them without his
[431] permission. But if he recklessly gives away all the booty he has
[626] earned in a successful raid and leaves his own family impoverished, he is subjected to stinging criticism at home and ridicule outside.

439 Trade is more likely to be intertribal than intratribal. "The women who didn't make their own pots got them in trade from the Pueblos and from the Navaho too. Those people came down with peaches and pots and things on burros and traded them for
438 saddles and things we had." But some bartering does go on
439 among tribesmen. "If a man wants a certain blanket, he offers something. If it is refused, he offers more until a deal is made." When something is needed for ceremonial purposes, a particular kind of feather, for instance, the one who has it is approached and offered whatever is required to induce him to part with it.

43 That trade is not further developed has been attributed by
463 informants to the lack of emphasis on specialization of labor:

> A good maker of bows cannot spend his time just making bows. Everyone makes his own bows and takes care of his own property. A woman who is widowed lives in a poorer condition; that's all. She does not get things she needs by trading.[19] There is not much specialization of labor. We were on the move
> [648] all the time. The Mexicans were always after us. A person didn't have the chance to specialize on any kind of work and trade off the things he made.

43 Another barrier to great interest in trade is the solidarity of the
602 kin group and extended family in material matters. The ease
[426] with which objects can be borrowed for legitimate purposes makes less important their actual ownership and their acquisition by barter.

425 And yet, in various ways, goods do pass from person to per-
[525] son. The wagering of property on games of chance, for instance, makes for a great deal of circulation of possessions of all kinds. Gambling is almost a major occupation for some individuals, and persons of all ages and both sexes show a lively interest in it.
[465] Much wealth changes hands, too, as a result of payment for ceremonial services. Because so many persons are involved in the

[19] But for evidence that pots were sometimes traded see pp. 383–84.

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All other illustrations secured lack this feature, however. A small pipe cut with a knife from soft limestone was described by another informant. Since this pipe resembles the modern American pipe and must be made with a metal knife, it is probably a more recent type. As a less durable approximation to the tubular clay pipe, blades of the broad-leafed yucca are rolled into the same shape and are used as long as they last. One informant said that he has also seen a length of reed filled with tobacco and smoked.

SPORTS AND GAMES OF ADULTS

Games and sports comprise much of adult recreation. The various arrow games already described in the section on children's pastimes—shooting for distance or for accuracy, sliding arrows, and the play which has been likened to blind man's buff—are popular with grownups as well. Men also play the bone or "heads and tails" game and the marble games.[4]

Competitions in tug-of-war and wrestling are frequently arranged. A variant of the usual tug-of-war is to fasten a rawhide rope around the waist of a very strong man. Three others hold the free end of the rope, along which knots have been tied to afford them a grip. The man to whom the rope is fastened is further handicapped by having a fourth member of the opposition attempt to hold him down. If he manages to arise, nevertheless, and to drag forward the three who are bracing themselves at the other end of the rope, he is the winner.

Keen interest is manifested in wrestling:

> We wrestle a great deal. Some men are expert and are just like professionals. They even wrestle with men from other tribes who come here. Big sums are bet. The wrestlers start by holding each other around the middle. After they begin, tripping, twisting the arm, or anything is allowed. When one man is under the other, it ends. It doesn't matter which part of his body touches, as long as one man is off his feet and the other man is on top. Sometimes it lasts for hours.

Most contests of chance and skill involve gambling, and it behooves anyone who wagers seriously to have his luck ceremonially safeguarded:

[4] See pp. 50–53.

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525 526 777 [521] There is a ceremony for luck in games and gambling, for luck in the hoop-and-pole game, for foot-racing and other games. When a person has a ceremony for any of these, he is usually a "professional." He depends on it to win big stakes. Ceremonies like these are among the most secret ones, for a man doesn't want others to know too much about it and spoil his luck. You can get a man to talk about anything but this and witching usually.

Ceremonies for luck are mostly in connection with racing, the hoop-and-pole game, stave games, and the moccasin game, for these are the big betting games. Singing or ceremony for luck is not carried on for the ball game or shinny. They aren't betting games but are more for exercise, although, of course, people bet on them too.

526 Foot races in which both men and women participate, constantly occur:

We have races for short distances in which women as well as men run. Sometimes the women beat the men. Somebody paces off the race course. Instead of [804] measuring by yards he uses steps. Two steps are like a yard; each time the right foot comes forward the man counts one. The track is one hundred of these "yards" long.[5]

[805] During the race the runners are timed by counting. Old men sit at the finish line counting as the runners race. Each runner has someone counting for him. I saw two of the best runners race when I was a boy. The old man only counted to eleven, and the winner was over the finish line.

At the start of the race they don't crouch. They stand braced. The man who is starting them might say, "I'm going to count. When I say 'two,' go!" Or two men might walk toward the runners with a string or a stick. When the runner is touched, he starts off. When we are camping in a place where we are going to stay for a time, we would make a track. We clear a path. This is used for horse-racing too. Cross-country foot races take place once in a while also.

541 Horse-racing and the ceremonialism associated with it are discussed by an informant:

Horse races are generally started with a gun or by shouting, "Now!" Some horses would be back of the line facing the other way; some would be on the line

[5] Another unit of measure, "one stick," was described by an informant: "We measure by saying 'one stick.' This is the distance from the middle of the chest to the end of the outstretched middle finger. Both arms outspread equals 'two sticks.' Later these were called yards. A step of the right length was called 'one stick' too. Later 100 steps were considered 100 yards. In buying a yard of cloth now we are really asking for 'the length of one stick.' The actual length of the foot is used as a unit of measure too. To measure height you take a rope or stick and measure the person; then you put it down on the ground and measure off the feet."

[777] Note that at least two attempts have been made to equate aboriginal units of measure with the American "yard."

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Only two play against each other at a time. When they start to play, one takes the hoop, and they walk to the center. Each man is holding his pole. These poles are long, almost as long as the playing field. One of the poles is colored red at the butt end. The one with the hoop rolls it toward the grass ridges, using an underhand motion. When the hoop is about to fall over, the men slide their poles after it. Each wants the butt of his pole to fall under the hoop. The butt of the pole is notched and marked, and each notched part which shows up under the hoop counts so much. The hoop is notched too, and it also has a knotted string tied across the middle. We call these knots "beads"; the biggest knot is in the middle.[6] You make something, too, according to the notches or the "beads" which cross the pole. All these notches have names. You agree on how much they should count before the game begins, and you agree how many points are needed to win.

The two men play from the center, first to the east, and then to the west. Only the winning throw is counted each time, and only one score, that of the man who is ahead, is kept. What he gets is added to his score and what the other fellow gets is subtracted from it. Men gamble a great deal on this game.[7]

In a real game of this kind you are not allowed to cross the playing field from the east while anyone is throwing. That's the rule. I don't know why it is, but they play it like that. And they don't allow any dog near the grounds where they are playing hoop-and-pole. Also it is strictly forbidden any girl or woman to go anywhere near the hoop-and-pole ground. Any woman who comes around will get swollen joints and pains in her legs. And it would sort of paralyze her. The women never come near the place; they go a long way to avoid it. If a woman even comes in sight, the men straighten up and hold the pole up straight until she passes out of sight. Women and children know where the ground is and keep away from it. There are a good many things to remember in this game. A man who is playing doesn't like anyone to step on his shadow. It makes him lose his luck.

Little material is forthcoming concerning the origin and mythological background of the game, but the words of one informant suggest an association between the pole and the snake:[8]

[6] One informant claims that there should be 50 "beads" on each side of the big "bead," making a total of 101. Another described a hoop which had 30 "beads" on each side of the big "bead." Evidently there are minor variations in the "ways" of the hoop-and-pole makers.

[7] When the trickster Coyote loses all his possessions in a gambling game, it is, characteristically, the hoop-and-pole game he is said to have been playing.

[8] When M. R. Harrington purchased a hoop-and-pole set from its Chiricahua maker in 1909, he was told: "The red paint on the wheel and on one pole represents a snake. Two men were arguing as to who had the strongest supernatural power. Finally, one took a snake and made a hoop of it to show his power. Not to be outdone, the other took a snake and transformed it into a pole. Then, as

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string, and the top of the body is perforated by a number of triangular or diamond-shaped sound holes, usually two opposite the peg and four or more at the other end of the instrument. The surface is ordinarily decorated with painted designs of tribal art pattern (stars, sun symbols, serrated lines, etc.), but, in addition, a scroll-like figure and floral motifs appear. Of the method of manufacture, this account is given:

I use any dead tree from which to make it. A good tree to use is the walnut. An older piece of wood makes a better tone. One end is usually a little wider than the other. The limb chosen should be a little longer than you want the fiddle to be. After cutting the limb off, I split it down the middle. Then I scrape out the inside of each piece with a knife. It is quite a job to scrape out these inside holes. Then I cut little holes [the sound holes] along the margin where the two pieces are going to meet on top. Now I scrape the outside and put on the decorations. There is no particular meaning to the designs I put on. Then I tie it together with deer sinew.

For the bow I use sumac wood. I warm the wood and bend it into place. I use horsehair from the tail for the bow. I used to make many of these for the soldiers. You play this as though you are using words and sing social dance songs as you play it. I used to go around here playing it and singing. I used to play songs in the store for the men on winter days not long ago when my voice was better.

Women are likely to be as engrossed in the stave game as men are in hoop-and-pole. Men occasionally join women to play it, but it is understood to be a woman's pastime.

This is really a woman's game as I understand it. I say this because it's a light game, a pastime for women. Women can't get out there and play with arrows like men. A few do, but not many. So the women play this while the men do other things.

Any man who plays this all the time is laughed at. But men play it once in a while, all right. I have seen men and women mix up and play it, play partners. Some fall in love this way. Mostly a bunch of women were playing it alone.

Not everybody can make the outfit. A person has to know how. There is power connected with it. A certain woman or man has to make the sticks and place the stones. Those who make them give these sticks to other people. The one who gives you the sticks tells you what to do so you'll have luck with this game. Some have songs they sing before a big betting game. When two sides are playing against each other, there is great excitement. Everyone wants to be the one to throw the sticks for his side. Valuable property (like mescal and horses) is bet. I never saw this played during the night, though I never heard that it couldn't be played then.

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the central bundle and handed to the hider. And, if he strikes a moccasin two or more removes from the right one, the side of the hider gains ten plain or one fringed counter. Those who are hiding the bone keep it until a correct guess takes it away from them. Then the roles are reversed, and the opposition does the singing and hiding until it, too, must give up the bone. 524

As the game progresses, the players present, in character, the songs of the many beings of the mythic account. The song of a small bird is given in falsetto, while that of the slow-witted, lumbering giant is intoned in a gruff voice. These songs are often chosen with reference to situations in the current game that parallel events in the game of tradition. When one side is lagging, a song may be selected which was used to good advantage by the birds of the original game at a moment when defeat for them seemed imminent. This characterization and interweaving of mythological knowledge add interest to the game, and the fever of rejoicing and disappointment is maintained by lively betting, both on the final outcome and upon the individual plays. 524 533 524 [525].

When all the counters have been distributed to one side or the other, the losing side must pay the winner from its own store. When one side has taken from the other all its counters, it has won the game.

What has been described is the orthodox mode of play. But, as the game is sometimes played, a person who has unsuccessfully struck one of the moccasins, may be offered, or may request, another turn without a rehiding of the bone. If he succeeds this time, he wins the bone for his side and does not have to pay counters for the first wrong guess. Should he fail this second time, he pays heavily. In another variation, one who is guessing may elect to poke the moccasin instead of striking it. By this he signifies that he is trying not to select but to avoid the moccasin in which the bone lies. If he pokes three moccasins without result, he has found the bone by a process of elimination and obtains it for his side. In still another variation, a player may reach into the moccasin with his hand instead of striking or poking it with the stick. The hider may be allowed to conceal the bone on his person instead of in one of the moccasins:

2: Castetter and Opler N, E-5 (1931-1934)1936
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CHIRICAHUA
MESCALERO

MYTHOLOGY

793 The most important Chiricahua and Mescalero Apache myth, and the one which has the greatest implication for Apache ceremonialism, is that which recounts the birth of the culture hero, Child-of-the-Water (whose mother was White-Painted Woman and whose father was Water) and his subsequent destruction of the monsters which were making the earth uninhabitable for humanity. Many elements of Apache ritual life are rationalized in this account. For [824] instance, because Child-of-the-Water used grama grass as his arrow when he slew an evil giant, grama grass is much used in ceremonial contexts, as we have already observed.

A favorite story cycle is one which deals with the travels and adventures of the trickster, Coyote. Coyote is credited with stealing fire for the people, but in most of the episodes he is portrayed as the buffoon, dupe, and violator of Apache mores.

Other myths are concerned with supernaturals, with the origin of games, with the disappearance and restoration of the game animals, with races and contests between different animals, with the mishaps befalling a race of foolish people called "travelers," and with a variety of motifs too numerous to list here.

GAMES AND SOCIAL DANCES

526 [181] [525] The Apache were anything but a somber people. They enjoyed gambling games and social occasions. The men played a hoop and pole game which was connected with ceremony and which the women were not permitted to watch. Stave games were the favorite recreation of the women. Shinny and a game of ball not so very much unlike American baseball are also described. There were a number of arrow-shooting games, one game in which the the aim was to slide an arrow along the ground so that the feather would touch the feather of the opponent's arrow. 524 A very important game, and one which could be played only at night, involved the hiding of a bone in one of four half-